DEVELOP A DESIGNER AND ARTIST
WHAT ARE THE RECENT TRENDS IN TODAY'S ART AND DESIGN EDUCATION?

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Abstract

The presence of the Faculty of Graphic Design at Academy of Fine Arts is a very comfortable situation. Students can learn design by means of direct contact with the artistic disciplines. This gives a bigger perspective. The eye starts to look more open and individual solutions.

The cooperation with teachers of graphic design departments of art – drawing, sculpture, painting, artistic art. Emphasis on the use of materials combined with the traditional graphics and drawings tools.

Graphic design students is expecting that he mastered the ability to use graphics programs. This is important. However, first we want to encourage young people to treat the computer as one of the tools in the creative process. That it was a tool for him. And we did a more dominant over the instrument and not a tool to dominate over him.

We teach students a methodology of work, the sequence of actions. Guarantee the success of the project are the correct proportions of form and content. To achieve these proportions have to use specific knowledge about ideas, ideas for procedures, activities and the right technologies. Tools, materials – finishes.

I'll show examples of tasks that exercise students how to balance form and content.

1. Academy of Fine Arts as a place for exchange of experience and grinding individuality

Short presentation of workshops

The presence of the Faculty of Graphic Design at Academy of Fine Arts is a very comfortable situation. Students can learn design by means of direct contact with the artistic disciplines. General plastic arts instruction required for the faculty of Graphic Arts is the first three years or two, then two years practice and Sculpture. The last year. This instruction is provided by the respective studies with the Faculty of Painting and Sculpture. The second and third year students are offered the possibility to choose their own field of design instruction. It consists of the representative selection of studies and subjects in preparation for final diploma work complementary and additional subjects. This optimal arts education gives a larger perspective, the eyes

pects for more interesting, fresher and more individual solutions.

Lecturers seek to collaborate with other professors of painting or drawing. Observe the possibility of students. We look at how they pack their suitcase with their experiences.



Figure 1.

2. Graphic design – the discipline of design and art fields. / presentation of student's works Emphasis on the student's contact with the traditional graphics and drawings tools.

If the case is well packaged, the student realizes that graphic design is a combination of design thinking and the field of art.



Figure 2-4.

An example of such a classification of graphic design projects are the following tasks: Figure 6-8, Figure 9-11, Figure12-14, Figure15-17, Figure18-20



Figure 9-11.

Designs of books. The author must reckon with the formal requirements, such as, for example, readability of the text, or age of the reader. At the same time the creator, designer of the book has a lot of artistic freedom in assigning the stigma of the whole. When they design in a natural way they use their artistic visions. They draw

from imagination and think globally. Without any complexes designers treat the book like a painting stretcher. We see this even in these painterly illustrations...



Figure 12-14.



Figure 15-17.



Figure 18-20.



Figure 21-23.

3. Expectations of students. The role of teachers

The place of tools in the creative process (discipline of work on the computer)

Sometimes I feel that young people do not appreciate what is packed into their own suitcase. The acquired experience will not build an integrated, creative personality. Their problem is that they trust only one medium. When they do well with their computer, students trust this tool without borders. They forget the principle of the golden mean, they forget about their strengths – the experiences of painting and drawing.

Graphic design student is expecting that he mastered the ability to use graphics programs. This is important. However, first we want to encourage young people to treat the computer as one of the links in the creative process. That the computer was a tool for him. And would a man have dominion over the instrument and not a tool to triumph over man.



Figure 24.

Experienced graphic designer and educator has to remind his pupils of their baggage. He has to talk about the experiences, which should be reap. He has to remind students of the need for continuous research. He has to urge for inserting new experiences in the student suitcase. And urge young graphic desiner to look in this suitcase.



Figure 25.

4. Know how to work – methodology of work for the designer (correct proportions of FORM and CONTENT) / Examples of tasks that exercise a sense of balance between form and content.

... We remind about the suitcase and advise how to benefit from its contents. So the teacher is also for advising on how to work. We teach students a methodology of work; the sequence of actions. Guarantee the success of the project are the correct proportions of form and content. To achieve these proportions you have to spend time thinking about idea, or anecdote – CONTENTS and find the right techniques, tools, materials – FORMS.

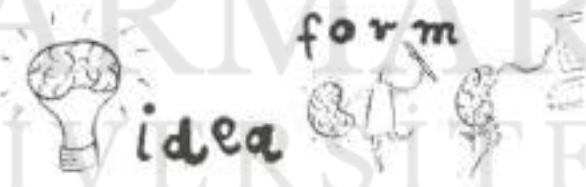


Figure 26-27.

I'll show examples of tasks that exercise a sense of balance between form and content (idea).
Bohumil Hrabal, Czech writer, is a very inspiring figure. Also for the young graphic, before which we count the task of composing a poster presenting author. The image is based on the dominant selected letters. Randomly assign students one of the six letters of the name of the Hrabal.

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Figure 28-33.



Figure 34-39.



Figure 40-42.

This task is repeated every few years in the graphic design studio led by profilesor Louis Żelazniewicz and ass. prof. Magdalena Wasik. It combines the issues for which we pay special attention – the coexistence of images and letters. Previous experience allow us to conclude that the subject makes a conscious use of graphics to typography, reach down to a particular character, dedication throughout his comments while seeking associations for accurate illustrative anecdotes. There will not work easy and showy ways of working to build a well-computed using decorative surfaces and skillfully served the effects of graphic programs. The idea and the precision of form and content are immediately visible features of the presented posters. Works operate independently on the viewer without any problem. However, the task is designed in various stages – the next step after obtaining the individual projects, this is the submission of these posters all name of Hrabal. For The End.



Figure 40-43.

Try to inculcate respect for the young graphic content of their suitcases. I keep fingers crossed for them to remember their suitcases, cared for their content. Inside, there are waiting for them characters, tools, ideas, experiences from which they will build themselves – designers and artists in one.

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